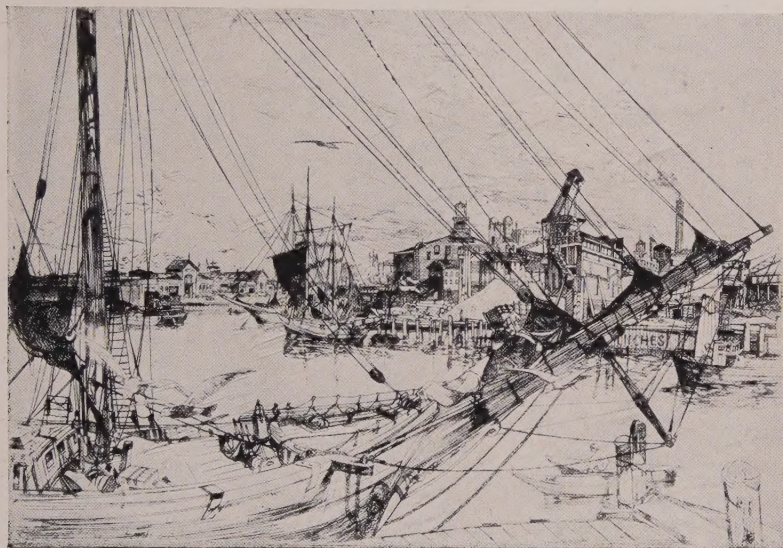


# THE AMERICAN MAGAZINE OF ART

VOLUME XII

JUNE, 1921

NUMBER 6



MISSION STREET WHARF

JOHN W. WINKLER

Size of Print,  $9\frac{3}{4} \times 6\frac{3}{4}$  inches

## JOHN W. WINKLER—AN APPRECIATION

BY HOWELL C. BROWN

**B**EFORE he can express himself with ease the etcher must, usually, pass through years of patient drudgery to gain the mastery of his materials, but John W. Winkler in five years, has not only gained that mastery, but has succeeded in making a prominent place for himself in that most difficult of mediums. When we also realize that his entire art training covers the short period of eight years, his achievement appears nothing short of miraculous.

Born in Austria in 1890 he came to this country twelve years ago and set-

tled in San Francisco where he still lives. In 1912 he commenced his art work under the able direction of Frank Van Sloun in the San Francisco Institute of Art and three years later began to work on the plate. His advancement was so rapid that in 1918 he carried off a prize in the Annual Exhibit of The Chicago Society of Etchers with his "Ginger Shop," and duplicated the performance in 1919 and 1920 with "North End of Telegraph Hill" and "Shipping" respectively.

But more important than prizes, which

at best are but symptomatic, is the fact that each year shows a further unfolding of his remarkable talent. The first plates were fine, but there was noticeable a certain constraint produced by the unfamiliar medium. This however soon

Now, led by his great love for Rembrandt, he is striving for vibration of light and air—for a “kinetic” effect, and how well he will succeed may be seen in his “Oriental Cobbler” and “Sing Fong.”

In the Foreword to the catalogue of



NORTH END OF TELEGRAPH HILL JOHN W. WINKLER

Size of Print, 7 x 9½ inches

passed and was succeeded by a leaning toward a Whistleresque arrangement of lines and spaces such as in the “View of Oakland” and “Ginger Shop.” At present his work is entering a new phase. I have just had the pleasure of spending several evenings at his studio and we talked it over thoroughly. As he expresses it, many of his former plates were “static.” That is, his attention was devoted to beauty in line and spot arrangement, a *pattern*, rather than *life*.

an exhibition of his work which has lately been held in Boston, Frank W. Benson says that Winkler’s subject does not matter as anything he does would be interesting. Granted. But he should have also stated that he has a natural aptitude for choosing the picturesque, no matter what his subject. San Francisco and the cities surrounding the Bay have furnished the motifs for his pictures, but he has been attracted most of all by Chinatown and the teeming life in its





SING FONG

JOHN W. WINKLER

Size of Print,  $5\frac{1}{4} \times 4\frac{1}{2}$  inches



GINGER SHOP

JOHN W. WINKLER

Size of Print,  $7 \times 5$  inches



streets and alleys. To him all Chinamen are not alike, "Wing Lee," "Sing Fong," "Chinaman with Turtle," each have their own character, each sits brooding or goes about his work in a distinctive way, yet each is a Chinaman. It may be with a single figure or again in a street scene with myriads he puts before our eyes all the Quarter's fascination and that inexplicable mystery under which we guess vainly at its unplumbed depths. This specialization in the Oriental does not mean that he is limited elsewhere, for whether he is working among the dilapidated houses of "Telegraph Hill," or along the busy waterfront, or doing distant views of the Bay shores he never fails to grasp the inherent character of the spot and jot it down on his plate with crisp and expressive line.

He is ever working and experimenting. Never content with what he has pro-

duced he continually strives for some way to better it. Each plate is a new problem for he is of the type who will never adopt a formula. Line work, biting, printing (he prints all his plates), paper, ink, everything must be what is most suitable for that picture. With plate in hand he draws directly on the spot, even at night. "Black Alley" was done under a street lamp while the vivid Oriental night-life surged about him. Then back to the studio for that patient biting, line by line, which adds additional charm to his work.

It is always risky to prophesy in regard to any artist, but judging by what Winkler has already produced it certainly seems that as Time ripens and mellows him, we may confidently look forward to other and finer work which will place *his* among the great names of the workers in the Bitten Line.

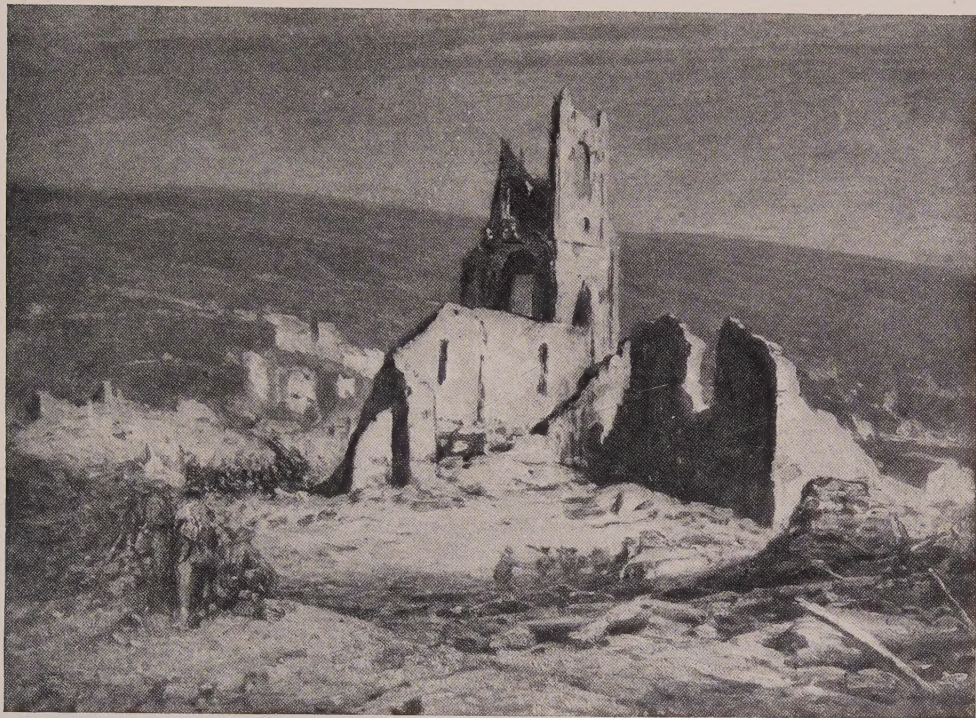


SILENT DAWN

WALTER PALMER

RECENTLY PURCHASED BY THE METROPOLITAN MUSEUM OF ART





ESNES AND HILL 304

ERNEST PEIXOTTO

The sketches for this painting were made early in the morning of September 27, 1918, the beginning of the Argonne offensive

## ERNEST PEIXOTTO'S WAR LANDSCAPES

By ADELINE ADAMS

"**N**OW it can be told," wrote Philip Gibbs. We Americans might well say instead, "Now, before it is too late, it *must* be told, the pictured story of our country's part in the World War." For we know in our hearts that we, of all the peoples on earth, are the children of hope rather than of memory. We are of forward-looking habit; we have such a wealth of tomorrows on our mind that we forget our yesterdays, their glory and bitter cost. Those who can say, "I was there," will not forget, but what of the untouched homekeeping ones, and their children's children? It is for us at this time, if ever, to become the complete historians of the American boys at Château-Thierry, in the Argonne, at St. Mihiel, setting their story beside that of the heroes of Fredericksburg, Vicksburg,

Gettysburg, and sparing no effort to show the facts of the fighting just as they were, in their true form and color. In a few short years it will be too late for that. But now, while honest and capable artist eye-witnesses are here, to give us the truth as they saw it and painted it, let us with reverent hands accept that truth, and enshrine it in our National archives.

Much has been done in this matter, yet much remains to do. The first step was taken in the spring of 1918, when our War Department sent to the American Front eight "official artists" to make sketches of our soldiers at their task. The number, eight, may seem to match but meagerly with the hosts of artists sent by Britain, Canada and other countries. But let that pass. Our eight made





VAUX

ERNEST PEIXOTTO

Road between Belleau Wood and Chateau-Thierry, as it looked when taken on July 1, 1918, by men of the Second Division

good. Their drawings are properly honored by a permanent place in our New National Museum. Later, the action of the War Department in commissioning its eight artists was supplemented by the public spirit of certain private citizens (and citizenesses), through whose efforts a group of gifted American painters was sent abroad to paint from life the outstanding historic personages of the Allied cause.

The fine portraits made by that group emphasize something we have always known, the immediate power of color in telling a story, in recording history. To most of us, a painting of Cardinal Mercier or of General Joffre means more and tells more than a black-and-white drawing does. If in the portrait of a person

we eagerly welcome the truths revealed by color, is it not still more so in the portrait of a place, the thing we call a landscape? In general, the physiognomy and atmosphere of a landscape are but scantily suggested without the aid of pigment. And if this is true of the normal, peace-time landscape, it is ten times true of the war landscape. As a matter of fact, the twentieth-century war landscape and the twentieth-century battlefield no longer wear the colors romantically impressed on our memories by nineteenth-century poetry and art, by Kipling and de Neuville. The "thin red line of heroes" is extinct. Dark blue has yielded to horizon blue. The O. D. uniforms of our boys give a new and poignant meaning to our own poet's line, "So





CHARTEVES, NEAR CHATEAU-THIERRY

ERNEST PEIXOTTO

On the Marne a few miles east of Chateau-Thierry. Sketches made in July, 1918, when the Chateau-Thierry pocket was being wiped out

nigh is grandeur to our dust." Such modifications were but the A B C of camouflage, and even advanced camouflage is but one cog in the whirligig of changing war-ways. The whole stupendous complex of today's war enginery has altered the war picture, form, tone and hue, a fact stressed here only because the public, at times sustained by an obliging illustrated press, was long unwilling to give up an outworn ideal.

Thus, not only because of the lively interest everywhere excited by color, but because of the very palpable fact that Hell is no longer the color it used to be, the historic drawings of our eight official artists should be supplemented by paintings such as those made by Ernest Peixotto, one of the eight. Without such

paintings, our war records are strangely incomplete.

With a wide experience in the triple rôle of traveller, painter and writer, together with a loving and intimate knowledge of France, her men and her cities, her land and her language, Captain Peixotto was ideally fitted for the work assigned him, and could attack it without lost motion. Aware of the inevitable incompleteness of even the most conscientious drawings in black-and-white (at least when considered as historic records), he constantly made color notes and sketches of historic scenes, at times under fire. Thus his sketches for the painting of ruined Esnes, lying beneath Hill 304 in the faint gold and blue and rosy purple of coming day, were made





NO-MAN'S-LAND, NEAR THIAUCOURT

ERNEST PEIXOTTO

A typical scene in the St. Mihiel sector of a stretch of country that lay between the lines for four years. Bits of a ruined village appear in the middle distance

early in the morning of September 26, 1918, at the beginning of the Argonne offensive, amidst incessant terrific clamor of guns, our artillery being hidden all through the ruined houses, and tier above tier on the hill-slopes. And this battle-scene, part and parcel, as the men were well aware, of "one grand push from the North Sea to the Vosges,"—how utterly different it is in its large beauty from any of the typical French battle-scenes of 1870, immortalized with bravura by the painters of that time! You mark no huge pall of smoke, no dash of cavalry, no lurid glare in the sky. These things were not there. In their stead were smokeless powder; Hill 304, scarcely more romantic to the undiscerning eye than its bleak name to

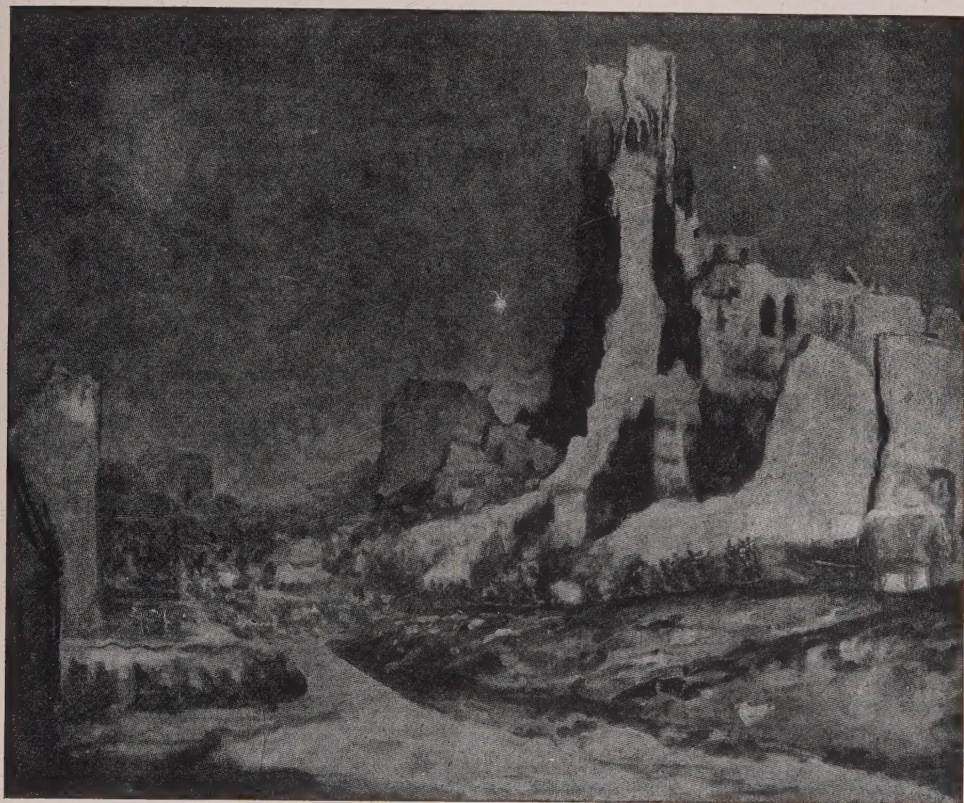
the uninstructed ear, yet alive with fateful forces; and in the foreground, under massed ruins pointing skyward, earth-colored troops, like bits of earth made living men. Was it in fear of losing forever something of beauty and high romance that we were so loth to give up our battle-picture of yore, its glory sometimes bordering on melodrama? That fear was groundless. The understanding eye of the painter saw at Esnes a new-created beauty of time, place and deed. His canvas quickens the beholder to a recognition of ancient spiritual and æsthetic values, renewing themselves in fresh channels, under aspects that never existed till now.

In the landscape of nearby Montzéviller, we are again aware of our artillery



obliterating itself among the ruins of the town at dawn, while an observation balloon, a huge busy sky-worm aloft over a greenish horizon, watches the effect of the fire. These two, Esnes and Montzé-

rennes, taken by our troops on the second day of the same offensive; Varennes, that old French town we knew through our Dumas if not through our Michelet, since there it was that Louis XVI, flee-



FLIREY, IN THE ST. MIHIEL SECTOR, BY MOONLIGHT

ERNEST PEIXOTTO

A spot well known to American soldiers, situated at main cross-roads that many will remember. The church tower was a conspicuous landmark for miles around and fell later on

ville, once smiling villages, lie a few miles south of lofty Montfaucon, that eagle's nest and panoramic centre from which the Kaiser viewed Verdun; while north of Montfaucon is Brioules, hotly contested for after the first rush of the offensive was halted. Here the painter has depicted in broad, nervous strokes the venerable château, literally cut in two by an air-bomb, under an agitated sky that breathes pity and terror; a handful of our men climb a foreground of wreckage. Another picture shows Va-

ing from France, was stopped, and turned back toward the guillotine. Every artist has a thousand eyes, and here, as so often at the front, Mr. Peixotto's Spanish eye, if he has one, saw in the shattered bulk of that building upreared above the troubled emerald waters of the Aire and above the quay with our camions the semblance of a picador's horse, disembowelled but not yet down.

Since Mr. Peixotto is an artist long trained in seizing the vital aspects of bewilderingly unfamiliar things, every



one of his war landscapes, vivid records of scenes justly observed in mass and in detail, will bring home to our soldiers the life they knew on French soil. Who does not recall the peculiar powdery golden whiteness cast over ruined towns by the total destruction of plaster walls, as shown in the view of shattered Vaux? Crowding memories are called up by No Man's Land near Thiaucourt, (typical scene in the St. Mihiel sector of a stretch of country lying four years between the lines) with its bits of wrecked village in the middle distance, with the great trees that once shaded the road now mere up-standing sticks of giant firewood, and with its chevaux-de-frise telling where the front line trenches lay. The looming fragments of Seicheprey, a village below the St. Mihiel salient, and long watched by the hated eye of Mont Sec, will remind New Englanders and others of the gallantry of the Twenty-Sixth, and how the men met their first gas-attack there. One of the most impressive of the landscapes is that of Chartèves near Château-Thierry, the shattered church-tower at Chartèves still aloft like a naked poniard. The sketches for this picture were made in July, 1918, while the Château-Thierry pocket was being wiped off the map; and at Chartèves, as at Esnes and at Flirey, the artist without sacrifice of truth has captured the monumental aspect, the large solemnity that broods above momentous acts. Flirey is shown by moonlight with a star-shell in the sky. To many Americans, Flirey was a well-known spot; situated at a main cross-roads, it was near the front line during all the early American campaign, its conspicuous church-tower a landmark till it fell. The landscape, unfolding a tale of conflict under a mysteriously splendid sky and among sharply shadowed ruins, is invested with a beauty akin to that which haunts many of Conrad's descriptions of far-off predestinate star-watched places, about to know tragic happenings, perhaps not for the first time. The instant I saw the picture I told myself that the epic quality which moved me belonged quite as much to Flirey as to some lost isle in fabled seas.

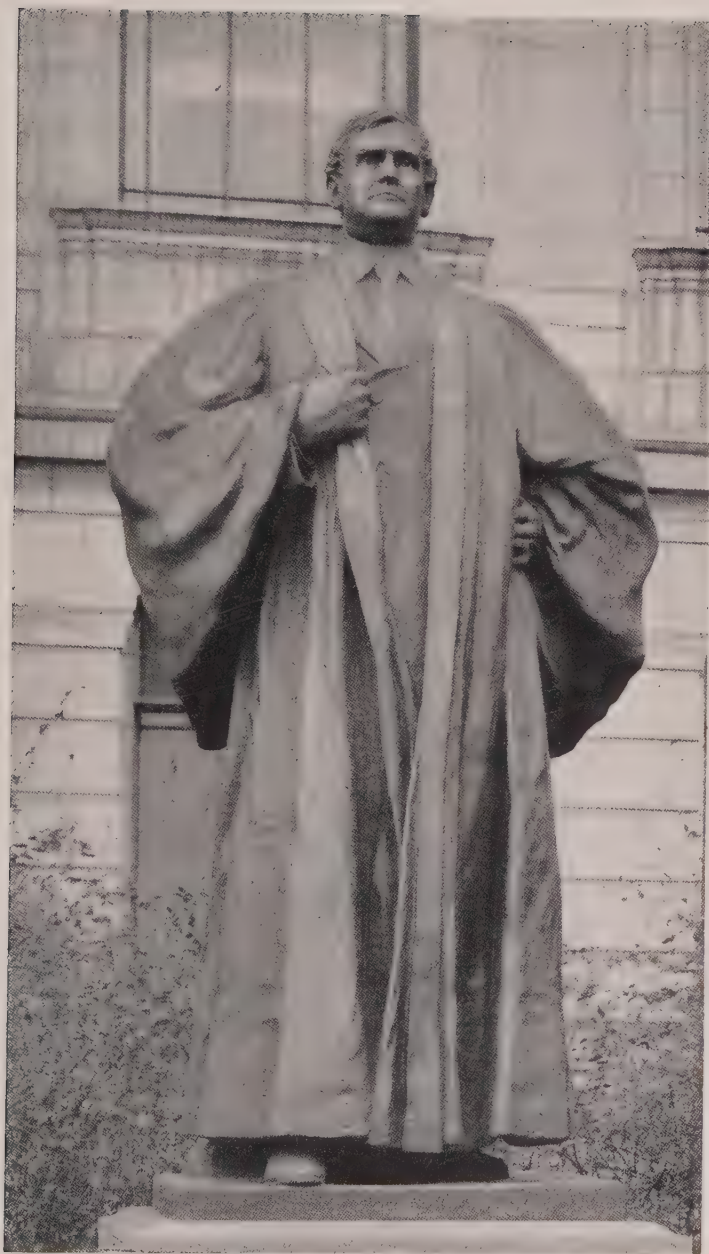
Who can doubt the value of such pictures in our National Gallery? No photograph can give a just idea of their color, any more than of that of the places themselves. Their artistic worth and their first-hand authenticity make them priceless as historic pictures of an epic. The scenes they portray may very properly be reconstructed later, as for instance in our future mural art, but they can never again be painted with the freshly amazed vision of the man who was there. In themselves they are not mural paintings; they are rather the uncontaminated historic sources to which mural painters as well as the general public, should hereafter be able to turn. They prove to troubled minds that however far the modern war landscape must of necessity depart from former ideals, the consoling touch of beauty is still there, waiting to be revealed to men's hearts. And beauty, no less than everlasting remembrance, should honor those

"In whose still hearts is dipt  
Our reconciling script."

A mural decoration by Charles Basing was unveiled in the Louisa Lee Schuyler School, 236 East 57th Street, New York City, on April 29th. This decoration consists of a series of five panels representing the Dutch town of New Amsterdam as seen from Governor's Island. A group of Red Men are represented as lurking in the wooded foreground. This painting is a gift to the school from its teachers, pupils and graduates. Mr. Basing has to his credit mural decorations in the Columbia University Club, New York, and the ceiling of the Concourse in the Grand Central Terminal. A little pageant of Dutch life given by the pupils was a feature of the unveiling.

Three purchases have recently been made from the Hearn fund for the permanent collection of the Metropolitan Museum of Art: George Luks' "Old Duchess," painted in 1905; John Sloan's "Dust Storm, Fifth Avenue," painted in 1906, and Everett Shinn's picture of a London Music Hall, painted in 1908.





PHILLIPS BROOKS

BY BELA PRATT

ERECTED TEMPORARILY IN FRONT OF THE MUSEUM OF FINE ARTS  
BOSTON, MASSACHUSETTS





ST. TIRON DISCOVERING THE SWORD SENT TO HIM FROM HEAVEN

N. K. ROERICH

## NICHOLAS K. ROERICH

A COLLECTION of paintings by Nicholas Roerich is making a circuit of the Art Museums of the United States. This Russian painter is of that famous group of artists who have made the name of the Moscow Art Theatre famous throughout the world. Writing of his work from Europe a correspondent has said:

"Roerich's genius does not only lie in scenic decoration, he has done exquisite and new designs which could be used for cretonnes, and his interpretations of Russian folk-lore are quite wonderful—emotional and realistic, yet mystic, renderings of Place and Folk and traditional Russian life. In his panels entitled 'The Sons of Heaven' he showed himself capable of new and remarkable interpretations of the Old Testament, and no more wonderful artist could be found when the time comes to place in the Town Hall of Jerusalem the story of the wanderings of the Jews since 70 A.D., and their history prior to that date.

"As a painter of landscape Roerich brings something into his interpretations as new as it is old!

"He has, as an artist, many of those highly dramatic, realistic, poetic, emotional attributes which we have come to know as typical of Great Russia through the wonderful singing of Vladimir Rosing.

"Roerich has enormous power and force, yet without ever 'forcing.' I do not know of a painter who can get such effects as he gets in color. His drawing has the same remarkable power and breadth, and is intellectual as well as emotional. His painting may be described as at once scholarly, scientific, and fearless; added to this there is the poetry of a mystic who is a worshipper of Nature, a Walt Whitman in painting, in a sense.

"He draws from sky, sea and land those unseen forces of Fatalism and Destiny which are found in Shakespeare. His use of materials is that of a master craftsman, especially where tempera and pastel are used together."

From a monograph by N. Jarintzov on Roerich, published by The Studio, London, the following facts are gleaned:

N. K. Roerich is descended from a





NICHOLAS K. ROERICH

Scandinavian family that came over and settled in Russia in Peter the Great's time. He was born in 1874. From 1893 to 1897 he was student at the Petrograd University, and at the same time at the Academy, in Professor Kuindji's class. In 1915 Russia celebrated the twenty-fifth anniversary of the Academician's artistic activity. Long before that time he was the first President of the society or group called "The World of Art," amongst the leaders of which were Serov, Vrubel, Somov, Bakst, Benois, and other

artists well known in Europe; Director of the Society for the Encouragement of Arts; Member of the Paris "Salon d'Automne" and the Rheims Academy; also of the Vienna Secession, his connection with which he severed in 1914.

In 1907 Roerich was first inspired to compose scenery for an opera (Wagner's "Valkyries"), not to order, but "for himself;" very soon he became a past-master in that branch of art, wonderfully harmonizing his creations with the music of the operas and the spirit of the dramas.



His were the sceneries for several operas in Sergey Diaghilev's productions, and for plays at the Moscow Art Theatre and the Ancient Theatre. He has recently completed the scenery for Rimsky Korsakov's "Tsar Saltan" (Pushkin's fairy tale), in pursuance of a commission given by Sir Thomas Beecham.

The Pochayev Cathedral and two or three private chapels are adorned with numerous mural paintings, done with Roerich's ever-present inspiration and love both for the subject and the technique suitable for it. He also worked enthusiastically for two years at Talashkino, the famous estate of Princess M. Tenisheva, where Ruskin and William Morris would have found all their ideals carried out by a group of inspired and inspiring people.

There is no museum or art gallery in Russia that does not own Roerich's can-

vases and designs for decorative art. In all, his creations number now over seven hundred. A good many of them have been acquired by the National Gallery in Rome, the Louvre (Pavillon Marsan) and the Luxembourg museums in Paris, and public art galleries in Vienna, Prague, Venice, Milan, Malmo, Brussels, Chicago, Stockholm, San Francisco and Copenhagen. London saw some of Roerich's works at the Exhibition of Post-Impressionists in 1911.

Besides being a connoisseur, Roerich has also been an ardent collector of old paintings. He possessed a valuable collection of these in Petrograd, the fate of which is unknown, because he would not accept the high post offered to him by the Bolsheviks. His collections also included 75,000 objects illustrating the Stone Age, of which he has made a profound study.

## IN PRAISE OF PASTELS

BY CATHERINE BEACH ELY

EVERYONE is agreed that pastel is unworthy the notice of a great painter," said Grimm to Diderot; a good many people before and since have been of the same superficial opinion.

Perhaps one reason for this adverse judgment is that pastels were introduced to popularity by a woman—Rosalba Carriera of Venice. If she didn't invent pastels, at least she made them fashionable. A plain, middle-aged woman was Rosalba when she came to her triumph. She and her pastels became the craze of Paris in 1720, so that the use of this medium in its whole gamut was established. The old masters had used it only for retouching their drawings.

Art-lovers owe much to Rosalba. A first-class pastel outfit is in itself an æsthetic feast. Soft, blunt sticks of pastel are pleasanter to use than hard-pointed sticks. The artist's eye caresses their subtle gradations in hue. Down from a peach, dust of butterfly wings and bloom from flower petals seem to compose them.

Small wonder that certain great artists of the past loved them. Quentin La Tour was the greatest portrait-pastellist of France, and probably of the world. His portraits are superb character studies, full of the flashing animation which is the French gift. During the World War eighty-five of his best pastel-portraits were rescued from the Museum of St. Quentin just in time to save them from the Germans. In speaking of La Tour's portraits Sterner says: "The great master was quick to realize the fact that pastels were well adapted to portraiture, where long intervals between sittings (often necessary in oil painting) are to be avoided."

John Russell was England's leading pastellist. He built up his art on Rosalba's pictures of the four seasons, and did some brilliant, dashing work, vigorous work too, for we are mistaken if we think that only ladylike effects can be obtained with pastels. A beautiful pastel by Russell was in a recent exhibition of eighteenth-century portraits



on Fifth Avenue. A little boy is standing by his mother's knee. He has a small, quaint face. In contrast with the young mother's powdered coiffure, are her bright brown eyes which look direct into ours. The picture is as fresh and vivid as if just painted.

Some artists of today are keenly appreciative of pastel. Death has recently robbed the world of the most celebrated French pastellist of modern times. Dégas used pastels to express his impressionistic theories of light, surface and motion.

Although he was a superb portraitist, we know him best by his ballet-girl pictures. These vivid little dancing figures, twisted, curved and foreshortened in every possible way, and bathed in daring lights and shadows, reveal their creator not only as an impressionist, but also as a realist and anatomist. As we study his lithe, pirouetting (though seldom pretty) danseuses, we understand why he chose pastel for these lightning impressions of the human figure. Ballet-girls may not appeal to us in the least, but Dégas' big workmanship compels our admiration.

Albert Sterner, of New York, is, like Dégas, a thinker and a conscientious draughtsman. His pastel-portraits show force and distinction as well as gay bravara.

Robert Henri's exhibition of pastel landscapes done as notes of a summer in the Maine woods are in themselves a refutation of the charge that pastel is a weak medium. Nowhere is the crisp brilliance of Henri's strong technique more apparent than in these vibrating, authoritative sketches.

The New England landscapist—F. Mortimer Lamb—prefers pastel. Having worked for years, summer and winter, in the hills and meadows of his home town, he has drawn close to nature; and this intimacy he feels he can best express in pastel. He makes his own pastels (what delicious ones they are!), his own pastel boards and his own excellent fixative (most pastel-fixatives are not to be recommended). He says: "I do not care how far advanced a painter is, if he has never used pastel he will be

surprised at what it will do for him when used properly."

In making out a case for pastels, it is well to state what gives them an advantage over other mediums. How are pastels made, anyway?—of pure pigment mixed with chalk, and without the tempering fluid used in oil paints. This means that pastels keep their colors much better than oil paints.

Pastels are less fussy to use than oil paints. The pastellist does not need to mix his colors; he has waiting for him in his box every shade he needs. This does not imply that he is to invest in the largest box of "selected" pastels which the market affords. Experienced pastellists, while reserving for themselves the privilege of using as many pastels as they please, advise beginners to work with only a few—twenty at the most. They sniff at ready-bought pastel-outfits as amateurish.

Pastel is a more intimate, direct medium than oil paint—only a morsel of chalk is between the artist's sensitive fingers and his canvas.

Since pastels have the bloom of flowers or fruit, they easily suggest still-life, to which they are well adapted. The genial Chardin of the seventies was a marvelous still-life pastellist, so was that exuberant personality and lover of ardent color—Renoir. Some of us enjoy Renoir's still-life pastels more than his other work, because their beauty is tempered by restraint.

Pastels are well suited for rapid sketching, whenever we may wish to get quick impressions of color and form for future use. They catch on the wing all that is evanescent, but they, themselves, are much less evanescent than is generally supposed. (To obviate rubbing or the use of fixative, place guard sheets of glazed paper between pastel sketches and pack them as tightly as possible in the portfolio.)

It is only in recent years that landscapists have taken pastels seriously enough to use them for their finished work. Yet these frail morsels, which crumble at the touch, give permanent bloom to landscapes.

Pastel renders the warm texture of



human flesh so felicitously that it makes portraiture and figure work a breathing reality.

The modern method, which does not mix colors on the palette finds in pastel a suitable tool.

France leads in dry painting. In England a pastel society of prominent

artists is winning converts to this medium.

‘Shall we not yield to the spell of these with colorwands, with which master-pastellists are producing such spontaneous, forceful work?’

Certain of our American artists are doing distinguished work in pastels.



CLOVELLY—THE BEACH AND HARBOR

## THE NEW AND THE OLD RECONSTRUCTION THAT IS WORTH WHILE

BY AMELIA DEFRIES

**Y**OU may get to Clovelly by boat from Ilfracombe and climb the hill from the beach on the back of a patient, sure-footed donkey; or you may motor over in a char-a-banc (cherrybang) and walk three and a half miles down hill through the Hobble Drive to the top of the village.

The whole property belongs, as it has belonged as long as any inhabitant knows, to the family of Hamlyn; and the exquisite care lavished on it by the present lady proprietor, Mrs. Christine Hamlyn, is a token of high-souled patriotism

which, if general, would have made of England an earthly paradise.

Women make very good farmers and proprietors.

I remember with gladness the village of Thornham, in Norfolk, where under the late Mrs. Ames-Lyde the village blacksmith and his apprentices made the finest wrought iron in the world—winning prizes at International Exhibitions and making the gates at Sandringham.

But Clovelly is a different story.

The village itself is built, like a Ligurian village, upon a steep, rocky hill;



and its white cottages, brilliant in the sunshine, on the narrow cobble road traversed by donkeys, with the gaiety of many flowers and the ancient signs hanging across the street, like a scene straight out of Grand Opera, make a picture equal to anything one can find anywhere on earth. In the visitor's book at the Inn you may see names of people who have come from all parts of the world to see this tiny place hidden away in a Devon Valley.

Yet, but for the hand and brain of an artist and archeologist this might have been like other villages—redbrick and corrugated iron monstrosities! And all the wealth which comes from the daily feeding of several hundred sightseers would be lost to the inhabitants, quite apart from the aesthetic and spiritual loss which depresses the inhabitants of so many of our villages and of those in America. It is a great mistake to imagine that working folk do not appreciate real beauty. You should hear the drivers and fisherfolk, for forty miles around, talk—with wide smiles—of Clovelly; and of Lynton, too, which is another of Devon's many sweet places.

The village of Clovelly is very old indeed and has been so well preserved that it represents the same face to the world to-day as it presented in the fifteenth century: all modern improvements have been made—and even a drinking fountain as memorial to Queen Victoria—without in any way disturbing the harmonious character of the ancient place. One's idea of a village six hundred years old, is of a series of dirty, tumble-down, wooden huts—open drains running in the streets and refuse everywhere. Not so at Clovelly, which must be one of the cleanest places in the world; here every house is in perfect repair, every garden fit for a horticultural show, every person gentle and serene and self-respecting, and the air is filled with the scents of flowers and of sea.

Construction is going on, with due reverence for the traditional character of the place; and even in the main street I saw a new cottage (or a new front to an old one) being completed. But if each stone was not the same here as in Chaucer's

time—at least it looks in character the same; and that is the secret of right reconstruction in the old world where new methods need not mean destruction of old beauties.

A Health authority might have been busy in Clovelly, for every latticed, diamond-paned window was wide open, and outside almost each house there stood tables, flower decked, where people took *al fresco* meals, beneath black canopies of tarred and scalloped sail-cloth.

Down upon this English vision of delight shone, in August, such a glittering sun that the thermometer marked 100°; yet there was a sense of coolness, as of running water, in the surrounding atmosphere. At the top of the hill is the Manor House, its black gates bearing a monogram in gold; and beside the old, old church stands a collection of glass-houses where ripens fruit unequalled in the world.

It is by courtesy of the gentle owner of the place that visitors are allowed—on paying a toll of fourpence each—to enter the village through the Hobble Drive, where grow more ferns and wild flowers to the square inch than might be seen elsewhere in a day's walk.

The cool sanctuary of ancient trees provides exactly the degree of damp and shade, and the fertile leaf-mould in which thrive wild orchids, growing as thick as grass, wild strawberries—in open competition; wild geranium with its starry magenta flower, and tall spirea flecking the place with white tufts of bloom; wild London Pride, deep in the rockside; plants of primrose and violets, and high rhododendron, memories of spring; hydrangea, blue, violet and pink, and aspen trees heavy with scarlet berries; dark Scotch pine and spreading gnarled oak, chestnut and many other lovely old trees casting black shadows across the drive; ferns growing in the crevices of their old bark, when not driven off by climbing ivy (the Hun-plant!). Flowering shrubs of many kinds; fuschia, and many another growing wild, and in seemingly tropical profusion. Such a tangle of the Male Fern and the Lady Fern, the Heart's-Tongue fern, and the Mountain Buckler fern, the Oolong Woodsia,





A STREET IN CLOVELLY

Sea Spleenwort, and Brittle Bladder Fern, Holly Fern, Bracken and Brittle Ferns—sometimes thigh deep, even at times shoulder high, with more shyly, in the crevices of rocks, the common Polybody, the Beech Fern, the Royal Fern, and so many kinds of greens in mosses, and “of purples in heather, of yellows in gorse, that one cannot count them, and on every bank the wild thyme grows!”

I have been in Canadian forests, in tropical groves and have never seen more wealth of wild beauty than is here, with every now and then a break in the trees showing down below the sea and sky, and the bold outline of Devon rocks.

One can well believe the thousand-year-old legend about the ferryman Osmund, who hid his daughter from the marauding Danes by placing her among clumps of Royal ferns!

Nothing of all this beauty is disturbed by the wise Reconstructor of Clovelly. Even the New Inn, halfway down the main street, whose sign hangs out in mediæval fashion, is a picture such as one might expect to see on the stage. Over the oak doors are the antlers of wild red deer from Exmoor, and in the dining room are heavy oak beams preserved when the room was enlarged. While the linoleum on the floor is a good imitation of red tiles, and the open brick fireplace is as carefully and beautifully built as if it was six hundred instead of about six years old. Nothing new is out of keeping here; that is the secret of its beauty. And at the bottom of the street a surprise awaits you; for there is a cottage around the front door and windows of which is brightly painted and deeply carved wood.

Who is the architect responsible for all this harmony?

Possibly it is merely that here mediæval tradition and modernism have gone hand in hand? For it is not only the outsidings of the habitations you admire. Whether it be a tea shop or a place for buying picture postcards, whether it be the tiny grocery shop or the little post office, within it is as charming as without. The simple good taste which lies in having the right thing in the right place is never violated; and hand in hand with it goes the traditional English love of flowers, so that inside every cool room there are bowls of Devon ware filled with cut flowers and magnificent geraniums in pots at the windows; while outside the little gardens defy description; lavender bushes overtop the gates, love-in-a-mist is at the doorstep; roses thrive and myrrh, roof high, rosemary and rue; pink and white hollyhocks and yellow calceolaries; blue lupins with tall spires, verbenas, white anemones with golden centres, and all the other English garden flowers, in masses, defy even the tropics for gaiety and brilliancy of varied color. Nor is all in that which meets the eye; in flags flying, or miniature life-boats collecting for the national fund. At the postcard shop for threepence you may buy a pamphlet written in 1918, entitled: "Report on the Reconstruction of Industry Prepared After a Series of Conferences," for what is now the Devon and Cornwall Association for Industrial and Commercial Reconstruction, was convened by Major Waldorf Astor, M.P., whose headquarters are in South Devon. This pamphlet seems to embody many of the ideas Professor Geddes has elaborated in his science of Civics, which ideas are now becoming the progressive power in the land. In this report the class system is attacked in a moderate and fair fashion and a plea for the recognition of the solidarity of Society is put forward, backed by some of the "best" people. "A new spirit is needed," says this report, "which voices the desire of employees for a share in the management of industry. The Association, under the Presidency of Major Astor, is establish-

ing centres all over the two counties of Devon and Cornwall, and it augurs well for the future housing and social problems of the west of England that there should be in existence such an example of perfect reconstruction as is to be seen in Clovelly, where, not only houses and their upkeep, but beer and cider brewing, dairy farming and first-rate cream, butter, milk, eggs, fish, meat and vegetables and fruit, as well as flowers, may be found in all their ancient glory and profusion."

In this country soil is so rich that milk may still be made into butter in the space of twenty minutes, by hand. I, myself, have done this without any machine whatever, without a churn, just with my own hand!

One can live well in Devon, which has produced so many fine specimens of manhood steadily for countless centuries—from the time when the ferns, now fossilized in coal, were living, and the prehistoric owner of the skull in Bideford Museum was digging the ground and fishing the sea and streams, to the 16th century when Raleigh sailed away for America, when Bideford came next to London in the number of ships she sent to beat the Spanish Armada and Sir John Hawkins sailed to the West Indies—while other famous seamen explored the Spanish Main—to the time of Charles Kingsley, Mr. John Lane, and John Galsworthy, men of Devon have justified their country's boast; and so on into the Great War where line regiments won undying fame; and so in time of readjustment and renewal, Devon people are abreast the times and will not fail to render good account of themselves.

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The Kansas State Normal School. Chapter of the American Federation of Arts, issued cards for an "At Home" on Friday afternoon, April 8th, when a private view of the exhibition of paintings lent by the Metropolitan Museum of Art, circulated by the Federation, was held. This exhibition during the summer will be on view in the Art Gallery of the University of Nebraska at Lincoln.



# THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

Published by The American Federation of Arts

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1741 New York Avenue, Washington, D. C.

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## ART WITHOUT CHARM

Three exhibitions illustrative of the so-called "Modern Art" have lately attracted public attention. Two of these were of French art; one in the Brooklyn Museum, the other in the Metropolitan Museum, the latter being still in progress. The third comprised works by American artists and was held in the Pennsylvania Academy of the Fine Arts from April 16th to May 5th. This exhibition was supposed to manifest the latest tendencies in art.

Remarking on the last of these exhibitions the Art Critic of one of the New York papers said: "The note of the new schools is not charm. Neither is it the note of the new drama, or the new fiction, or the new womanhood, or the new life generally." Adding, "And what is charm anyway? The dictionary says that it depends on some kind of magic, and any kind of magic is mysterious and medieval and associated with unreality. Today unreality hardly is tolerated; it is sentimental, it isn't 'done.' If you de-

pend upon magic to exercise a spell and soothe and fascinate and enchant, what are you to do when the magic gives out? To see and to understand is what we all are after, and the tremendous difficulty of it makes most of our efforts extremely ridiculous and disconcerting. But the effort gets some one started for somewhere, and that is something."

It would seem to us that herein lies the explanation of "Modern Art" and full justification of our quarrel with it. It has no charm; it takes for granted that charm is lost to the world, and it endeavors to present to us such a world of unloveliness. Since evil came into the world, ugliness has existed, but thanks be to Heaven, beauty has not been lost. So long as the sun shines, the flowers bloom, Spring follows Winter, little children laugh, men are tender as well as courageous, friendship and love exist—life is not without charm, and that art which portrays it so devoid is an art which cannot endure.

The great art which succeeding generations have agreed to admire is that which has made beauty manifest, which has cheered, uplifted, refreshed and invigorated its upholders time without number. As someone has lately said—What is public health? A mere matter of drains and sanitation, germs and prevention, or all that which has to do with human wellbeing? If the latter, then art which is degrading should be considered as much a public menace as filth of a material sort. That good may come from evil is unquestioned, but that good should be sought chiefly in that which is evil is unthinkable.

What is more, great art is spontaneous and is called into existence by the ripeness of the time. "Modern Art" is for the most part a self-conscious effort and though it may reflect life, it does not reflect it at its best, and its tendency is to depress rather than to uplift, to cause stagnation rather than forward movement, to pull down rather than to build up. An art without charm! An art stripped of that peculiar quality which makes it most worth while.

To be sure we want to see and to understand, but we venture to think that the hardest hearted pioneers would never have had the courage to embark upon their great adventures had they not been firmly convinced that their paths led not only to wider knowledge and better understanding but to a world touched with the magic of charm.

And after all what is this "mystic quality" but the manifestation in material things of the radiance of God's love—the Creator's smile?

### OUR FEDERATION

During the last few months the American Federation of Arts has suffered serious loss in the death of two of its Vice-Presidents, Charles W. Ames of St. Paul, Minnesota, and Henry Kirke Porter, of Washington, D. C., one of the original organizers of the Federation.

Mr. Ames was a member of our Publication Committee, most interested and most helpful, having had as President of the West Publishing Company of St. Paul expert knowledge and large experience in this line. He was a man of broad sympathies, great energy, and large activity; he gave generously of his means and even more generously of himself to the many causes for the good of humanity with which he was associated. He was a splendid citizen, a boon comrade, an unfailing friend and our world is essentially the poorer for his loss. Mr. Porter, too, was a leading citizen—at one time a member of the National legislative body—a genuine lover of art. The American Federation of Arts may, indeed, always be proud of having had the interest, service and support of such men as Mr. Ames and Mr. Porter.

At the time that this magazine is in process of printing the American Federation of Arts will hold its Twelfth Annual Convention at the Corcoran Gallery of Art in Washington, D. C. A full account of the Convention will be published in the following number issued for July, 1921.

The prospects are at present for a

most successful meeting, notification having been received at the time of writing of the appointment of more than 200 delegates, including representatives of all but two of the leading art museums in the United States.

The program given in our April number remains practically unchanged, though somewhat added to. The delegates have since been invited to a private view of the Phillips Memorial Gallery, and the reception at the White House has been shifted from the afternoon of the 20th to that of the 19th.

One of the American Federation of Arts' traveling exhibitions of oil paintings by contemporary American artists was held in Allentown, Pa., from March 10th to 26th. The total attendance was approximately 5,000, including 2,820 children from the schools who visited the exhibition with the drawing supervisor and assistant, both of whom gave explanatory talks. Two voting contests for the most popular picture were conducted; one for adults and the other for children. The results were as follows: Adult's vote: First choice, Leonard Ochtman's "October Morning;" 2nd choice, C. C. Curran's "Memories;" 3rd choice, Marion Boyd Allen's "Fatherhood." Children's vote: First choice, Gardner Symons' "The Road to Falls Village;" 2nd choice, E. Irving Couse's "In Ambush;" 3rd choice, Frank E. Schoonover's "U. S. Marines Take a Cellarful of Huns."

### NOTES

#### EXHIBITION OF SHIP MODELS

A novel exhibition of ship models was held the latter part of April at the Fine Arts Building, 215 West 57th St., New York, under the auspices of the Ship Model Society, the officers of which are as follows: Honorary President, Franklin D. Roosevelt; President, Irving R. Wiles; Vice-President, Clarkson A. Collins, Jr.; Secretary and Treasurer, Henry B. Culver.



Mr. Wiles has for a number of years turned to the making of these little ships as recreation and has brought to bear upon the work his love and knowledge of art. All of the models included in this collection were indeed to be classified as works of art and were historically correct as well as technically perfect. Mr. Culver, the secretary and treasurer, who is a well-known New York lawyer, has lately finished a model of the Sovereign of the Seas, the pride of King James' navy, which is said to be perhaps the most complete and faithful model ever made. The following items with regard to this exhibition were taken from the *New York Times Review*:

"There are many noteworthy collections of these little ships, not to mention those in the Louvre and the South Kensington Museum and other capitals abroad. There are two in New Bedford. The Essex Institute in Salem is rich in models of old Salem ships, while the collections in Boston State House and Independence Hall in Philadelphia all possess many interesting models, mainly antiques. New York seems to be the only metropolis that does not have a marine museum. The late Alexander W. Drake, art editor of *The Century*, was one of the first to take up this fascinating pursuit. His collection, gleaned from among the waterside towns of Europe, covered a wide range, from the pinnaces and galleasses of the fifteenth and sixteenth centuries down to American tea clippers of the '30s. Most of this collection is now hung in the rooms of India House, New York City. The genuine interest in ship models has brought on our market a number of cheaply made, showy fifteenth century ships which have nothing of the charm of the genuine. A ship model is something which cannot be faked. It must be carefully worked out and an intimate amount of detail goes into the making of the simplest model. If this is slighted or omitted the result is altogether commonplace. The models are a delightful combination of artistic taste and genuine craftsmanship."

ART FOR SCHOOL CHILDREN

The Chicago Public School Art Society is now publishing a bulletin. The first issue, a four-page folder, recounts a vast amount of well-directed activity and accomplishment—pictures placed in the various schools, loan exhibitions held, etc. This Society was a pioneer in urging that eighth grade pupils be taken to the Art Institute at regular intervals. In fact, it made all arrangements for the gallery tours until the Art Institute finally took over the work. Now, throughout the school year, groups of forty eighth grade pupils, four from one school of each of the ten districts, meet at the Institute for six consecutive Saturday mornings. The first morning is spent in the Egyptian room, the second in the Greek room, the third in the hall of medieval sculpture, the remaining three in the galleries where the children can see the development of the art of painting, from the Italian primitives to the art of the present day. At noon, when the class breaks up, groups of children linger to look again at the pictures, or the casts. Many of them return on Sunday, bringing their parents, who are eager to learn what the children can teach them. This genuine and unaffected response proves that "art appeals to children, because it is a good enchantment, leading to fairy land, or whithersoever the spirit listeth."

In this connection it is interesting to note that the Architectural League of New York this year arranged through the art department of the high schools of New York City to have a large number of talented students visit its exhibition at the Metropolitan Museum of Art. Seven hundred passes were issued by Dr. James Parton Haney through the courtesy of Mr. J. Monroe Hewlett, the retiring president of the League. On each Saturday a different set of children used these passes and in this way over 2,000 students, selected because of their interest in the applied arts, had an opportunity to inspect the exhibition.

The Washington League for the Decoration of the Public Schools has lately

completed its twelfth year of existence, during which time many of the Washington schools have been decorated and greatly improved in appearance. Numerous gifts have been received and great appreciation expressed by the teachers.

At the Corcoran Gallery of Art during April were held three interesting and unusual exhibitions. One of the Corcoran Gallery comprised drawings illustrative of child life in European countries by Anna Milo Upjohn of the American Red Cross which were first exhibited in Toulouse. Miss Upjohn's posters were made for the Junior Red Cross, and during the war were well known and served an admirable purpose. The originals which were hung in the Red Cross Building at Washington have lately been requested for exhibition purposes at the Geneva headquarters. Her drawings are extremely sympathetic and appealing. A typical one is reproduced herewith.

The second of these exhibitions comprised a group of water colors of excellent quality by Miss Bertha E. Perrie of Washington, and the third was a collection of enlarged photographs of cathedrals in France, Italy, Spain and England assembled by the National Cathedral Association of Washington and proposed to travel throughout the country.

During May at the Corcoran Gallery will be shown the British Arts and Crafts Exhibition and the Swiss Government exhibition, while at the National Gallery of Art will be seen the "War Portraits" and an exhibition of contemporary American Architecture, the latter arranged by the American Institute of Architects.

#### A GREAT WAR MEMORIAL AT THE GOLDEN GATE

The laying of the cornerstone of the California Palace of the Legion of Honor, which is the gift to the people of San Francisco by Park Commissioner and Mrs. A. B. Spreckels, took place on the 12th of February. In a year it may be completed. It is one of



A DRAWING BY ANNA MILO UPJOHN  
Copyrighted by the American Red Cross

RECENTLY EXHIBITED IN THE CORCORAN GALLERY  
OF ART, WASHINGTON, D. C.

the most elaborate memorials of the Great War so far designed. It is, however, more than a memorial, a monument to the friendship that exists and will endure between France and America.

The building, designed by Mr. Applegarth, has for its prototype the facade and court of the Legion of Honor of Paris. It will stand on a beautiful site on top of the southern-most gatepost of the Golden Gate looking down upon the decks of all the ships that sail in and out of that wonderful harbor; surmounting the headland which is the official terminus of the Lincoln transcontinental highway.

From the Triumphal Arch of the facade, one will pass through a spacious Court of Honor surrounded by beautiful Ionic colonnades to the main entrance. From the rotunda lead three grand galleries, to be devoted to tapestries, sculpture and painting, and surrounding these are the galleries in which prints, medals and architectural casts will be exhibited.



On the terrace floor below the exhibition galleries are the offices of the building, and a tea-room that will open off a terraced garden.

The building will be constructed of steel and stone, and equipped with a perfect lighting system for exhibitions by day or night; and to insure perfect preservation of objects of art contained in the museum, a heating and ventilating system is provided to maintain an even temperature and humidity at all times.

While honoring the dead, this structure shall serve the living. Here art shall find its home—the art of France and the art of California as expressed by the leading spirits among her painters and sculptors.

THE  
PRINT MAKERS  
SECOND  
INTERNATIONAL  
EXHIBITION

The Print Makers of California held their Second International Exhibition in the Museum of History, Science and Art, Exposition Park, Los Angeles, Cal., March 1st to April 4th. Concerning this exhibition, the secretary, Mr. Howell C. Brown, writes us that it was most successful; and despite the fact of hard times the sales were about the same as last year. Frequently there were over 5,000 visitors a day. This exhibition comprised works by two hundred artists, representing nine different countries. The American-Canadian list contained ninety-one names and the others were from Australia, England, France, Italy, Japan, Belgium and Sweden. The quality of the work shown was finer than before.

DETROIT'S  
ANNUAL  
EXHIBITION

The Detroit Art Institute's Seventh Annual Exhibition of American Paintings, which continues until the end of May, has attracted much attention and been exceedingly well attended. The catalogue comprises more than 140 pictures selected from important exhibitions in other cities and invited from the artists. A vote was taken, resulting in some interesting choices indicative of public taste. The largest number of votes went to William M. Paxton's "Woman Sewing;" the next most

popular was Olinsky's "Adoration." Others receiving a large number of votes were Bellows's painting entitled "Eleanor, Joan and Anna" and landscapes by Childe Hassam and Ernest Lawson. Talks have been given from time to time in the Gallery by Reginald Poland, the new educational secretary, and others.

GIFT TO  
THE BROOKLYN  
MUSEUM

The Brooklyn Museum has recently received a gift of twenty French paintings and one bronze from the *Comité de Diffusion de l'Art Francais Moderne*, of which Mr. Louis Thomas is secretary. "Fleurs du Mal" a bronze flower holder and centerpiece for a table by Jeanne Itasse was the gift of Otto H. Kahn, as was also "The Concert" by P. Albert Laurens, "Bridge of Toledo" by Jacques Simon, "A Valley in Algeria" by Jacques Simon, "Freiburg in Breisgau in Snow Time" by Hughes de Beaumont, "The Bridge of Yerres and the Hillside at Villeneuve" by Lucien Ott, "Algerian Horseman" by Deluermoz, "The Race" by Jacques Brissaud, "The Summer Dining Room" by Georges Lepape, "The Ballet Girl" by A. E. Marty, "Still Life" by William Malherbe, "Still Life (Apples)" by Seevagen, "Women at the Fountain of Cassis" by Guillaume Dulac, "On the Banks of the Avon" by Grassin, and "Flowers" by Bonneau. "Evening in Brittany" by Morchain was the gift of Pierre Cartier; "View of Chateau-Thierry from Hill 204" by Ladureau, the gift of Louis Thomas; "The Blue Cart" by Bernard Boutet de Monvel, the gift of Mortimer L. Schiff; "Still Life" by Jean de Gaigneron, the gift of Felix Wildenstein; "Street in Fez" by Jean de Gaigneron, the gift of A. Bordes; and "Ruined House at Rheims" (water color) by H. Rioux, the gift of Lucien Jouvaud.

PAINTINGS  
OF SPAIN

An exhibition of twelve pictures painted in Spain last summer by Max Kuehne proved to be one of the most important features of the late season in New York. These paintings were on view during May at the Kraushaar Galleries.



THE GYPSY QUARTER, GRANADA

MAX KUEHNE

RECENTLY SHOWN IN THE KRAUSHAAR GALLERIES, NEW YORK

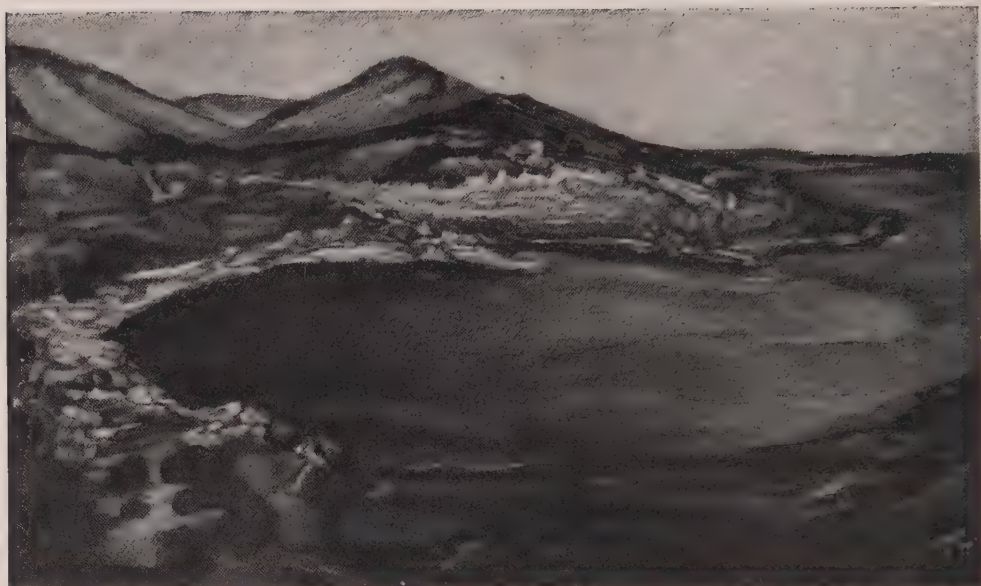
Mr. Kuehne, who is an American, has spent a great deal of his time in Spain during the past few years, and has become thoroughly imbued with the spirit of the country. His landscapes, well composed and attractive in color, are beautifully painted and place their author in the very forefront of contemporary American landscape painters. One of Mr. Kuehne's Spanish landscapes is reproduced in this issue of *THE AMERICAN MAGAZINE OF ART*.

\* \* \* \* \*

Another American painter, William Sanger, has also been showing in New York a collection of recent paintings of Spain, one of which has been acquired by the Hispanic Society of America for its permanent collection. This represents a bit of northern Spain which is comparatively unknown even through picto-

rial illustration by Americans. The painting, which is reproduced on page 212, is purposed for permanent exhibition in the new wing of the Hispanic Society's Museum on its completion next fall. The Society also purchased Mr. Sanger's entire collection of drawings, thirty in number, of the "Gate of Glory" Santiago Cathedral, Spain. Commenting upon Mr. Sanger's work, a well-known New York critic has said: "He has painted the grim lands and gray architecture of old Spain in the same fluent mood that he brought to the presentment of the storm-shifting sands of Cape Cod, Mass. He is free and modern in spirit without being aggressively a modernist in method. His paintings evidence that he has fallen under the same spell which that ancient country cast over El Greco, Goya and Zuloaga."





CITY OF VIGO, SPAIN

WILLIAM SANGER

RECENTLY ACQUIRED BY THE HISPANIC SOCIETY OF AMERICA

FOGG ART  
MUSEUM

Through the generosity of Mr. J. Pierpont Morgan the Fogg Art Museum of Harvard University has been enabled to exhibit a number of the magnificently illuminated manuscripts from the Pierpont Morgan Library. The Exhibition opened on the sixteenth of March and remained until the fifteenth of April.

Work of the French, English, Flemish, Italian, Spanish, German, Dutch, Armenian and Greek schools was shown, ranging from the simple, sometimes crude but sincere, illuminations of the ninth century to the work of the late fifteenth century, remarkable for its fine draughtsmanship, its perfection of detail and beauty of color. The Exhibition afforded a most unusual opportunity for the study of the illuminator's art in its finest achievements.

Among the manuscripts lent by Mr. Morgan were the "Huntingfield Psalter," a work of the English school dating from the twelfth century; the well-known "Worksop Bestiary," pronounced by Herbert in his "Illuminated Manuscripts" to be one of the finest of extant Bestiaries; two very interesting illuminated copies of the Commentary on the Apocalypse by

the Spanish monk, Beatus, one dating from 894, the oldest now extant of these Beatus manuscripts, and the other dating from the thirteenth century; a fine Martyrology, probably executed at Monte Cassino in the twelfth century; the so-called "Golden Gospel of Henry VIII," written in letters of burnished gold on vellum dyed purple; a fragment of a Bible Moralisée, executed in Paris for S. Louis about 1260; showing French thirteenth century work at its best; and a beautiful French Book of Hours, dating from the fifteenth century, showing the astonishingly rich and elaborate illumination characteristic of this period.

In connection with the Exhibition two illustrated lectures were given at the Museum; one by Professor Charles R. Morey of Princeton University, on Mediæval Illumination and one by Professor Edward K. Rand of Harvard University on Mediæval Script.

LONDON  
NOTES

The exhibition of American contemporary art, opened last Saturday at the Grafton Galleries, has its genesis in the Exhibition Gallery, which has been open to the New York public for the last ten years at the initiative and expense of the

American sculptor, Mrs. G. Vanderbilt Whitney. "To sum up," we are told by Mr. Forbes Watson, "the work of a decade was a natural idea, particularly as a comprehensive collection, from the Whitney Gallery exhibitions, could not fail to be sufficiently inclusive to indicate the growth of American painting during the last fifty years." Without being in a position to dispute this last assumption, for it is now some twelve years since I was across the "herring-pond," and it is difficult to keep close touch of developments that side, a visit yesterday to the Grafton Galleries raises some doubt in my mind whether the very best of American art has come across this time. However, we may be thankful for what we have, which is at least an interesting display. Certain artists are well to the front here, and among these I shall take first Childe Hassam, who has four canvases, among which I should select his charming nude, "Against the Light," painted almost like Gaetano Previati, with separate brush strokes of clean color and with great tenderness of feeling; while his "Afternoon of the Avenue" (obviously Fifth Avenue) shows the great thoroughfare all decked with flags in some wartime celebration.

Near this we come back to the war in George Bellows' tragic scene of "The Murder of Edith Cavell." A lighter note is touched in the numerous small paintings, twenty-three in all, contributed by Guy Pène du Bois, which touch the lighter side of American life with a handling which recalls to us Forain, and even in subject in such a scene as "The Law." Of Robert Henri's three paintings I should select his clever "Laughing Boy," and in figure work Arthur Davies is well presented with nine paintings, among which his "Dweller of the Threshold" has something of Goya's mystery and sense of vague terror. In landscape we find only one Abbott Thayer ("Winter Sunrise on Mt. Monadnock") and would have liked more; but Rockwell Kent sends us fifteen contributions, among which I like best his woodcuts and his admirable "Berkshire, Winter," with snow in the foreground contrasting with the deep purple of the distant hills.

At the Independent Gallery, only a door or two away, was opened this month an exhibition of watercolors by Paul Signac. His technique here in watercolor is quite different to his oils; he gets his effect with clean patches of pure brilliant color, and that effect is wonderfully rich in such studies as "Les Minaouets," "Pêcheurs à l'échouage," "Antibes" (in which it was suggested to me that something of Van Gogh's influence appears) and in his two visions of rich color under "Nature Morte."

Some interesting changes and additions have been recently made in our collection of the National Gallery. These include Constable's famous painting of "Salisbury Cathedral," which is now lent by Lord Ashton of Hyde, in which the spire of the great English Cathedral is seen emergent against the threatening and heavy clouds: this fine work is typical in Constable's very individual treatment of broken lights. Near this, in the corner of the same room is a little study in oils of shadowy trees by John Sell Cotman—who is perhaps best known for his watercolors—which has been only recently acquired for the nation. The Milanese painters of the Renaissance have been rearranged, Leonardo da Vinci's famous "Madonna of the Rocks" now occupying the end wall, flanked on either side by the two beautiful angels by his collaborator and assistant at Milan, Ambrogio da Predis.

At Messrs. Christies salesrooms last month some very interesting Italian paintings came under the hammer. These included a marvellously beautiful "Nativity" by Sandro Botticelli; a "Madonna and Child" put down to that "Amico di Sandro"—the painter whom Mr. Berenson evolved to cover the many pictures which have strong Botticelli elements, but yet cannot be traced to that master; the profile portrait of a youth by Ambrogio da Predis, and two panels of "The Marriage of Hippodamia" and "The Combat with Centaurs" ascribed to the painter called Alunno di Domenico. Besides these in the same sale were some fine English eighteenth century portraits, including Romney's beautiful three-quarter length of Lady Napier, and the same



Master's group of the "Clavering Children."

The salesrooms were crowded to suffocation when the Botticelli "Nativity," starting at 500 guineas, ran up in bids of fifty to 2000 guineas, and was bought at 2050; the Alunno di Domenico panels fetched respectively 1650 and 1600 guineas, and the Amico di Sandro "Virgin" 1300 guineas. After this interest centered on the old English portraits, and here the beautiful "Clavering Children," starting at 1000 guineas, fell at 5000 guineas, and the "Lady Napier", immediately following, went to Mr. Solley for 3000 guineas. The sale on April 19 of Greek and Roman Antiquities, from the collection of J. P. Heseltine, promises to be of special importance.

S. B.

**IMPORTANT  
GIFT TO  
CLEVELAND  
MUSEUM  
OF ART**

Another important gift has just been announced by the Cleveland Museum of Art. J. H. Wade, President of the institution, notified Director Frederic Allen Whiting on April 21st that securities aggregating \$360,000 had been transferred by him to the trust funds of the Museum. As Mr. Wade had previously, in July, 1920, created a large endowment fund, the income from which is to be used for the purchase of works of art, the addition of the present gift brings the Wade endowment up to a total aggregating nearly a million dollars.

This constitutes however but a part of Mr. Wade's benefactions, for he was donor of the land on which the Museum building stands and has been a constant contributor to its collections, having presented a most important group of paintings and a very extensive collection of textiles, prints, jewelry and other objects covering various fields of Oriental and European art.

The gift came opportunely at a time which permitted its announcement to a group of the Museum's friends, gathered for the presentation of the newly completed Thayer groups, reference to which was made in the April issue of THE AMERICAN MAGAZINE OF ART. This group of interesting transcriptions of

Nature's artistry was presented to the Children's Museum by Mrs. E. T. C. Miller and forms an important addition to the series of groups and models which, it is felt, will aid the children in gaining an insight into Nature's beauties and in learning to use their powers of observation more intelligently.

Following Mrs. Miller's brief presentation speech, Rossiter Howard, who had just come from the Minneapolis Institute of Arts to take the position of Curator of Educational Work, spoke of the activities now being carried on in that department and of plans for the future. Director Whiting followed with a statement regarding the importance which he attaches to the work among the children as a means of building up future art standards and of discovering and developing talent that might otherwise remain dormant. In conclusion he announced the gift from Mr. Wade and expressed the gratitude of himself and the institution for the gift from Mrs. Miller, which was the occasion for the gathering, and for the gift from Mr. Wade which will make possible important accessions and development in the future.

**THE  
GUNSAULUS  
MEMORIAL**

A memorial to the late Dr. Frank Wakely Gunsaulus in the new Field Museum of Natural History, of which he was trustee, is established in the hall bearing his name which will contain the memorial of 360 Surimono presented by his daughter, Helen C. Gunsaulus. The collection is one of the very few private ones of Japanese Surimono in America, and under the discriminating influence of Dr. Gunsaulus, who assisted his daughter in assembling the prints, it became one of first rank and high quality, equal to any museum collection of its order in this country.

Dr. Frank Wakely Gunsaulus, President of the Armour Institute of Technology and Trustee of the Art Institute of Chicago, died March 17. In addition to widespread interests in education and religious efforts, Dr. Gunsaulus was an enthusiastic missionary in the cause of the arts. He was tireless in his efforts to open the ways of appreciation in many

directions, his tastes embracing every manifestation of the creative and interpretative arts and various waves of art interest, such as the coming to the United States of the Dutch schools of modern painters, the understanding of Inness, the awakening to the beauty of Wedgewood. The English potters, and potters of the Orient, owed their impetus to his vast enthusiasm and penetration of historical sources.

Dr. Gunsaulus was a liberal donor. Among his gifts to the Art Institute, Chicago, are the Mary Jane Gunsaulus Collection of Pottery of the Near East, named in commemoration of his mother; the Collection of Old Wedgewood, from the celebrated Sanderson Collection; and collection of American Coverlets (handwoven), Colonial Glass, old manuscripts and very lately a fine drawing by Corot.

In recognition of his constructive powers, his friend, William H. Miner, stipulated that his gift of an exhibition hall for industrial arts to the Art Institute should be called the Frank W. Gunsaulus Hall of Industrial Art. In view of the possibilities of the industrial arts in America, Dr. Gunsaulus set about searching for Colonial handicrafts, with the idea of making an American museum equal to a similar educational museum in Hamburg, Germany.

Within a year he presented rare old manuscripts, some of which were illuminated and belonged to the period before the invention of printing, to his college at the Wesleyan University, which at the same time hung his portrait painted by Arvid Nyholm.

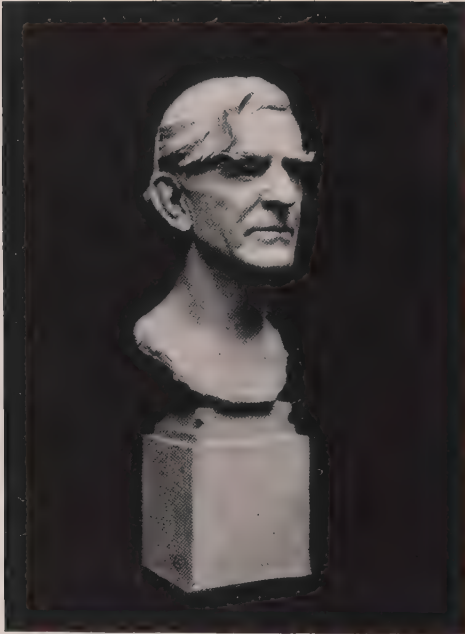
The portrait of Dr. Frank W. Gunsaulus by Louis Betts for the Armour Institute was hung in Gunsaulus Hall at the Art Institute after his death.

SWEDISH ART IN AMERICA The Swedish Club art committee which has been fostering exhibitions of paintings by American artists of Swedish descent over a decade, and has established a national organization which sent abroad a collection of works to tour Sweden last summer, has completed the series of historical frescoes commissioned for its club house in Chi-

cago in 1917. There are six historical paintings in the lunettes in the ball room and a panorama of Stockholm filling an end wall space. The subjects relate to Swedish history in America and are "Landing of the Swedes on the Delaware—1638," painted by Christian von Schneidau of Chicago; "Old Swedes Church, Philadelphia, 1700," by Olof Grafstrom of Rock Island, Ill.; "John Morton Signs the Declaration of Independence—1776," by Arvid Nyholm of Chicago; "The Founding of Bishop Hill Colony—1847," by Alfred Jansson of Chicago; "Battle of the 'Monitor' and the 'Merrimac'—1862," by Henry Reuterdaahl of New York, and the "Swedish Building at the World's Columbian Exposition—1893," by Hugo von Hofsten, Chicago. Mr. von Hofsten's panorama of Stockholm has just been accepted by the committee. John F. Carlson, of New York, and Birger Sandzen, of Lindsborg, Kansas, are interested in the exhibitions of the Swedish Club and their efforts to promote art. Not long ago the Swedish Club brought overseas from Sweden a valuable display of Scandinavian handicrafts.

PUBLIC ART IN CHICAGO The Chicago Plan Commission has received two gifts—\$50,000 from the Ferguson Fund for Sculpture and \$50,000 from William Wrigley, Jr., to build artistic bridge houses at the approaches of the new Michigan Avenue bridge over the Chicago River, linking the boulevard north and south. The bridge houses are in the immediate vicinity of the first white man's house in Chicago and Old Fort Dearborn at the mouth of the river, both of which are remembered by tablets today. In view of these facts, the new bridge houses will be architecturally beautiful and historically significant. The towering Wrigley Building to the west of the north end, has spent \$20,000 beautifying the plaza from the boulevard to its entrance. The steel structure foundations for the bridge houses were built at the same time as the bridges and all the fund, \$100,000, will be used for the buildings and their sculptural and decorative features. The Chi-





FRANK BACON  
PLAYWRIGHT AND AUTHOR  
BY GEORGE J. LOBER

cago Plan Commission intends to extend the decorative ideas in the embellishment of the entire river frontage under its jurisdiction.

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Under the auspices of the  
NEEDLEWORK Guild of Needle and Bob-  
ART bin Crafts and the Needle  
and Bobbin Club an exhibition illustrating "The New World's Debt to the Old World's Needle Work" was held in the Arden Gallery, New York, the last half of April. The Guild of Needle and Bobbin Crafts has for its object the encouragement of needlework among the foreign born women, who have brought with them from their homelands valuable traditions of peasant work which too often under new living conditions deteriorate in quality or are wholly lost. Under proper direction these traditions can add a rich contribution to the art industries of their adopted country and fill the foreign born citizens with pride in their contribution to their new

home. During the past year several groups of Italian, Bohemian, Ukranian, Russian and American Indian workers have been organized and are affiliating with the Guild. These groups have successfully proved the practical value of the Guild's undertaking. The exhibition in the Arden Gallery was arranged by a special committee of which Miss Gertrude Whiting was chairman, and contained the best examples of work done by these immigrant groups. Rare pieces of Colonial furniture and other specimens of early American home industries illustrating the fact that our Colonial needlewomen and craftsmen were the pioneers in the idea of founding upon homeland sources a characteristic and distinguished American style were also shown.

The Carnegie Institute's  
PRIZES Twentieth Annual International  
CARNEGIE Exhibition which  
INSTITUTE opened on April 28th and  
will continue until June  
30th, includes 385 paintings selected from about twice that number submitted. Of these 182 are by artists living abroad in England, Scotland, France, Belgium, Holland, Italy, Spain and Sweden. The late J. Francis Murphy is represented by a group of seven canvases, very excellent examples of the work of this great American landscape painter. The work of John Singer Sargent is represented by four portraits, among which is his famous painting of Carolus Duran. The honor of the one-man exhibit has, this year, been given to the French painter, Henri Eugène Le Sidaner. This personal group contains twenty-five canvases. The entrance halls to the galleries are devoted to examples of sculpture by two very well known Americans—the late Augustus Saint Gaudens and the contemporary sculptor, James Earle Fraser. The awards announced on Founder's Day were as follows: Gold Medal and \$1500 to Ernest Lawson for his painting "Vanishing Mist"; Silver Medal and \$1000 to Howard Giles for his painting "Young Woman"; Bronze Medal and \$500 to Eugene Speicher for his painting "Girl with Green Hat"; Honorable Mention to R. J. Enraght Moony for his painting



MURAL DECORATION FOR THE NEW STANLEY  
THEATRE IN PHILADELPHIA

BY GEORGE HARDING

Panel is 35 feet long and 9 feet high

"A Spring Evening"; to Sydney Lee for his painting "The Ruined Castle"; to Ross E. Moffett for his painting "The Old Fisherman."

In an article on "The Future of Mural Painting in America," published in *The Field of Art*, Scribner's Magazine for May, Ernest Peixotto calls attention to a new phase of mural painting which has lately sprung into existence; that which finds place not in public buildings but in private living rooms, business buildings and small assembly halls, thus destined to become a part of the intimate daily life. In this connection he mentions work recently produced or in process of production by Barry Faulkner, Allen Cox, Arthur Covey, Fred Dana Marsh, Arthur Crisp, Eugene F. Savage and Ezra Winter, all comparatively young men, who, it would seem, may be destined to lend distinction to art in America as the years pass. Several of these painters have held fellowships in painting at the American Academy in Rome, and evidence the great beneficence of this institution.

## ITEMS

Clement Heaton has designed and executed a window in the fifteenth century tradition for the Huguenot Church at Pelham Manor, New York. Mr. Heaton's leading is fine; his colors are rich; he makes little use of the elaborate modeling so common in modern glass work.

Louis C. Tiffany has designed as a memorial to Commodore Frederick G. Bourne a favrile glass window for Faith Chapel, Jekyll Island, Brunswick, Ga. The subject of the window is, "David Set Singers Before the Lord."

A bronze equestrian statue of Bolivar, the Venezuelan hero, by Sally James Farnham, was unveiled in Central Park, New York, in April with unusually impressive ceremonies, the President of the



United States not only being present but making the leading speech on that occasion. This is the second equestrian statue by a woman sculptor to be erected in New York City, the other being the statue of Joan of Arc, by Anna V. Hyatt.

The Kansas City Art Institute has been holding an exhibition of works by artists of Kansas City and vicinity which has proved especially interesting. A prize of \$100 was awarded Norman Tolson for a painting entitled "Miss Mildred Jaudon."

The Painters and Sculptors of Southern California held their Second Annual Exhibition in the Museum of History, Science and Art, Los Angeles, during April.

The Milwaukee Art Institute held a Festival of Wisconsin Art in April. In the galleries of the Institute were shown at that time the Annual Exhibition of Wisconsin Artists and Craftsmen, and during the entire month there was a continuous program of demonstrations, lectures, gallery promenades, teas, etc., which served to keep the interest of the public actively engaged. The Wisconsin Poets gave a program on the 15th of April, and on the 20th the Wisconsin Players presented two dramas. From first to last the program was of exceptional interest.

An exhibition of 200 prints, reproductions of paintings by distinguished artists, selected by the American Federation of Arts is making a tour of Porto Rico schools under the charge of the Junior Red Cross workers. This exhibition after being shown in Porto Rico is to go to the Virgin Islands. It is being very favorably received.

The statue of Benjamin Franklin by Paul Wayland Bartlett, reproduced in the November, 1919, number of our magazine, has lately been making a triumphal progress, journeying by team on what might be termed a gigantic float from Baltimore, where it was cast, to

Waterbury, Conn., where it is to be permanently placed, stopping at various cities en route and attracting wide attention. Possibly no better scheme could have been devised than this for the education of the people. Some one has said that this adventure of a statue recalls the triumphal procession given a great painting in Florence centuries ago.

Reginald Poland, who has been for about two years manager of the Art Society of Denver, has lately resigned to become Educational Secretary of the Detroit Institute of Arts.

The Rev. P. Raphael, O. S. B., exhibited some of his recent works at the Studio of Christian Art, Manchester, N. H., from April 28th to May 5th. These included two large paintings fifteen feet in height and eight feet in breadth to be placed in the Church of St. Francis Xavier, Buffalo, N. Y.

The Handicraft Club and the Maryland Institute of Baltimore held an International Exhibition of Pictorial Block Prints from April 17th to May 1st, in the Institute Gallery. The majority of the prints had previously been shown in the California Print Makers Exhibition.

An exhibition of Modern and Applied Art from Holland has been brought to this country by the Holland-America Society and had its first showing at the Anderson Galleries, New York, beginning April 23rd. This exhibition is under the patronage of the Netherlands Charge d'Affaires, Jonkheer W. H. de Beaufort, and the Colonial Dames of America.

Mrs. Louise Upton Brumback is holding an exhibition in the Memorial Art Gallery, Rochester, New York, during the month of May, by special invitation.

Phenomenal success is reported in connection with an exhibition of watercolors by Dodge McKnight, recently held in the Doll & Richards Gallery, Boston. Two-thirds of the pictures shown were sold.

## BOOK REVIEWS

**BETTER CITIZENSHIP THROUGH ART TRAINING—A SYLLABUS FOR HIGH SCHOOLS, COLLEGES OR STUDY CLUBS.** BY MINA McLEOD BECK, M.A., Art Director, Public Schools, Harrisburg, Pa. A. C. McClurg & Co., Chicago, Publisher.

A vast amount of ground is covered by the study outlines of city planning, landscape gardening, architecture, house decoration, costume design and history of art, brought together in this little volume of only 109 pages. It represents data collected by the author for use in her own classes and supplies a much-needed basis for school work along these lines.

As Miss Beck truly says in her foreword: "With practical art training, there is no reason why any boy who grows up to be a carpenter should not know that a door or window that equals two squares is a common place proportion, nor is there any reason why the president of a bank or the superintendent of a school who engages the carpenter should not know that the portico of his house is ill proportioned and why it should be so. With practical art training, every girl should know how to dress simply and in good taste, and knowledge of color harmony should be general. The wish to have a well-planned, beautiful city is a matter of training, education; and the wish is father to the thought."

The course of study she outlines is designed to give a general training in appreciation to students in the schools, supplementing exercises in design or art structure. To dispel the somewhat prevalent idea that art appreciation means the appreciation of pictures only, pictorial art is given last place in this volume.

Although far from complete, these outlines are suggestive and flexible and are commended for use to study clubs as well as teachers.

**THE PRACTICAL BOOK OF ORIENTAL RUGS.** BY G. GRIFFIN LEWIS. J. B. Lippincott Company, Publishers.

This is a fifth edition of this admirable work. The first edition, which was published nine years ago, contained ten color

plates; the present edition contains no less than thirty-two.

The book is of timely interest because of the influx of Oriental rugs since the Great War. This influx is to be accounted for by the fact that as soon as the armistice was signed, many dealers hastened to the Orient and bought as many pieces as the people were willing to part with, realizing that the industry had for the time at least come to an end.

"The Orient," the author of this book says, "has to a large extent been Europeanized. Many of the rug makers have been annihilated; many of those who are left have eaten their sheep and made their wool into clothing." Hence despite apparent abundance of Oriental rugs in the dealers' establishments today prices have increased enormously and the supply is limited. Those who have fine pieces or who are contemplating purchase will find this book of great reference value.

**HOW TO APPRECIATE PRINTS—**By FRANK WEITENKAMPF, Chief of the Prints Division of the New York Public Library, author of "American Graphic Art," "Etching and Contemporary Life," etc. Third revised edition. Charles Scribner's Sons, New York, Publishers.

The popularity of this book is manifested by the fact that it is now in its seventh printing. The author attributes this demand for information to the increasing interest in prints, which is likewise evidenced in the sales rooms.

Only the other day etchings by Whistler and Zorn brought over \$2,000 each when sold at auction in New York. Prints which were obtainable a few years ago for \$10 bring now more than \$100. But the real interest in prints should, and probably does, come from the fact that they are a form of art within the means of the moderately well-to-do. The print makers of Japan produced for the common people; the print makers of our own time have a large audience made up of the general public, and yet on the other hand there is no more subtle and artistic mode of expression than etching—nothing which makes more direct appeal to the trained eye and discriminating taste of the connoisseur.



Mr. Weitenkamp's book is in the form of friendly conversational essays on the different methods—etching, line engraving, mezzotints, wood cuts, lithography, etc., with chapters on collecting, on what makes a good print, etc. The illustrations are well chosen though not exceedingly numerous or particularly fine.

HIGHLAND LIGHT AND OTHER POEMS. BY HENRY ADAMS BELLOW. The Macmillan Company, Publishers.

It has not been our custom to review books of poetry, but this little volume, which has lately come to our desk, so fully illustrates the fact that poetry is essentially one of the arts, governed by the same laws to a large extent as painting, sculpture and architecture, that we are tempted to commend it to the attention of our readers.

We are told that "the author is a young man whose inspiration has come more from life than from books," and certainly these poems are full of the freshness of youth and indicative both of clear seeing and deep feeling. Many possess great charm, some stir emotion, all are not gay but they breathe a pure atmosphere, and some are delightfully touched by the light finger of mirth. They are genuinely artistic and sincerely of our own time and land.

IRISH GLASS. BY M. S. DUDLEY WESTROPP, M.R.I.A., of the National Museum of Ireland. J. B. Lippincott Company, Publishers.

The author of this book has given twenty years of study to the subject. The text gives the history of glassmaking in Ireland from the sixteenth century to the present day, and 188 typical pieces are illustrated.

MODERN PAINTING—A Series of Monographs on Contemporary British Painters, issued in folio form. BY THE STUDIO, LIMITED, 44 Leicester Square, London. Number 1, THE WORK OF LAURA AND HAROLD KNIGHT. Number 2, THE WORK OF DE LASZLO.

The essay on the work of Laura and Harold Knight is by Ernest G. Halton; that on De Laszlo is by A. L. Baldry.

Neither occupies more than four pages and each is followed by eight or more exquisite reproductions of their paintings in full color, giving admirable survey of the artists' works and manifesting in an obvious manner their leading characteristics. The topography, printing and general style of these publications is worthy of the highest praise.

The American Art Library, Boni & Liveright, Publishers, New York, make announcement of the publication in the near future of a series of monographs on Contemporary American Painters, somewhat similar in character. The first of these will be on Robert Henri and on Paul H.anship, and will be by the editors, William Yarrow and Louis Bouche. These will be issued in limited editions with forty full-page illustrations in black and white.

A "Congres d'Histoire de l'Art" will be held in Paris at the Sorbonne for about ten days, from the 26th of September next. It is to be international in character, and will deal with both Eastern and Western art, with music and with art teaching, including the functions of museums. The accepted languages for contributions are French, English, Italian, Spanish and German. In addition to the reading of papers there will be exhibitions illustrating historical French art, while a lighter side will be provided by the excursions that are planned to Chartres, Rheims, Rouen, Versailles and Chantilly, and the theatrical performances and concerts in honour of the members of the Congress and their families.

The Congress is under the honorary presidency of M. Henri Lemonnier, with M. Andre Michel as president, and MM. Koechlin, Comte Paul Durrieu and Emile Male as vice-presidents—a truly distinguished list. The British Committee is both influential and representative, the secretaries being Mr. Laurence Binyon, Mr. D. S. MacColl and Mr. Eric Maclagan.